

The NEW

APRIL 1969

SQUARE DANCE



THE



EDITORS' PAGE



Webster's Dictionary defines "vacation" as "a period of absence from work, for recreation." Look at the word "recreation" a: e-creation, a time for renewal, for use in the rat-race, for more relaxing pursuits than during the working year.

As spring rolls around after the long winter, a young man's fancy turns to thoughts of love, but many a dancer's fancy turns to square dancing vacations-- one day festivals, weekends, weeks, fortnights. You'll find all lengths, sites, and kinds listed in this special issue. Whether your taste runs to a plush hotel, a rustic resort or a do-it-yourself campsite, there's a vacation that will suit it.

We'd like to offer several tips for getting the most out of your 1969 vacation with the reminder that you can enjoy a square dance vacation without total absorption in the hobby.

1. Dance as much as you like, but take a break if you feel pressure to keep going. (Vacations are times to get away from pressure and tension).

2. Visit spots of interest in the area where you are-- natural as well as commercial.

3. Be sure to include time for participation in available activities, golf, swimming, tennis-- maybe even bridge.

4. Make new friends and acquaintances -- good conversation and fellowship are relaxing at any time.

5. Tell your favorite partner once a day that you are enjoying yourself and like being with him (her).

And when you have a ball on a S/D vacation, be sure to tell the director you read about it in SQUARE DANCE-- that'll make us happy, too!

The NEW **SQUARE DANCE**

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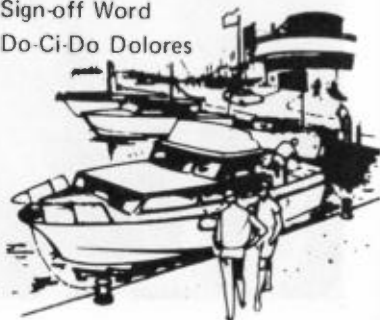
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* APRIL 1969



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Calling Is a Family Affair

3 GENERATIONS DANCING
AND CALLING—THE COOKS
OF MICHIGAN AND FLORIDA

Second in a series

The family that plays together, stays together; at least, they all have fun together. In the late 50's Grandpa John and Grandma Gladys became involved in Square Dancing at Tarpon Springs, Florida. About the same time son Jack and wife Ethel started dancing in Wayland, Michigan, Grandpa Cook sent son Jack a record put out by Fred Christopher from Florida, called "Making Whoopee" on "Top" label, with the suggestion he memorize it and learn to "call" it—this started the calling bit.

When Grandpa and Grandma returned to Lake Odessa, Mich. for the summer they borrowed an old 78 r.p.m. record or two from friends and by using the old record titled "Squarama" plus a square dance handbook put out by the Mott

Foundation from Flint, Michigan, they danced until they got in trouble - stopped to read the book, then started over, until they could go all the way through without stopping. Then off to higher horizons—Sweet Georgia Brown etc. By teaching each other, they really had everything worked out well before they went on to something new. At this time they did not know that they could have attended basics classes in Grand Rapids, Michigan, less than 20 miles away which they did, later.

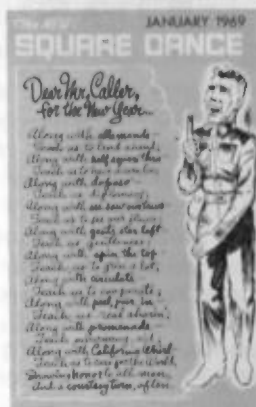
Son Jack (the middle one of the three generations) started teaching a pre-teen age group in their recreation room in Wayland, Mich. Grandson John II and Granddaughter Dorothy-Jane 9 and 10 respectively

Cont'd on Page 28





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The NEW SQUARE DANCE

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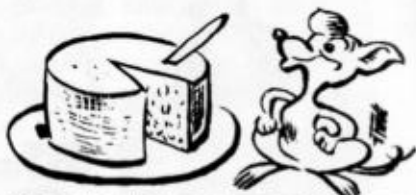
Meanderings...

Ah, vacation months are approaching and that's good news in anybody's dog-eared volume of day-in day-out work-orama. April is a good month to pause and breathe in the fragrant aroma of a smorgasbord of vacation delicacies for square dancers, in order to tune in, turn on, and tone up for exciting days ahead.



You callers, salesmen, globe-hoppers, and vacationers who must at times live out of a suitcase will be interested to know that a credit card makes a good substitute shoe horn. There will be no extra charge, friends, for this choice advice. Of course, I realize that some of you may not be "shoe horn people" at all. In fact, you may have a strong aversion to shoe horns-- actually hate the horny little things. Others may not care to carry credit cards. Others may not travel, may not have a suitcase, may not wear shoes-- aw, forget it!

On calling tours since a month ago I ran into a tip or two of more practical value worth sharing. In Rochester, N.Y. at the Boots and Slippers Club, I was amazed at the novel and popular cheese and cracker refreshment item. There was no need for an elegant feed. Just



coffee, the big tangy round of cheese from which everyone cut his own, and crackers. I was more mouse than man that night-- felt sneaky going back for thirds. Try it at your club.

At Johnson's Barn in Rehoboth, Mass. I was convinced that a lot of good music, color and variety can be achieved by programming two rounds between every square tip, as long as there's no drag time; the square-only crowd can agree with this strategy. Upcoming rounds are posted on a program board.

In Michigan City, Ind. I saw an organizational pattern that other areas could well adopt to lend a cohesive inter-club benefit. A Council, composed of all clubs in the area presents a monthly visiting caller "special" at which most clubs have good representation. Lots of friendly exchange of greetings, ideas, and individual club event promotion goes on around the edges.



...by STAN BURDICK

In order to show what a complex organization we have at SQUARE DANCE magazine headquarters, I'd like to illustrate a daily episode in that continuing drama "Well, There's Always Tomorrow." Deeply absorbed in the perplexing mystery of why the hyphen key is sticking, the mail editor (Cathie) is suddenly startled to hear the booming voice of the circulation manager (Stan) echoing down the marbled hall (at least a dozen marbles were in the hall) to ask, "What happened to that story we planned to use on Mike Frantic? Is it in the front office (kitchen), mailroom (cellar), or on the publishers' (Stan's and Cathie's) desk?" "No," said the mail editor, "it went to the cartoonist (Stan) for a sketch, and probably got routed to the advertising department (corner of publishers' desk) to wait for proofreading (Mary) before going to the steno (Cathie) and on to the paste-up gal (Cathie)." In the case of that particular story the research department (Stan & Cathie) was finally alerted by the co-editors (Stan & Cathie) to set a high priority on finding the story or suffer the consequences.



Hey, dancer-watchers, have you ever taken a scrutinizing look at the stride

of those in your square, and noticed how it varies? Ideally there oughta be one short shuffle step to one beat of music, but what a difference you'll observe! You'll be able to pick out the nonchalant ambler, the double-time stepper, the ruffled shuffler, the giddy galloper, the off-beat hoofer, the 20 yard darktown dasher, the prancer, the stroller, the slitherer. Yes, you can almost determine the personality of a dancer by the way he promenades, or at least tell how well his caller taught him in beginners class. Say, maybe you ought to step out of your shoes, figuratively, and take a look at YOURSELF dancing.



What's a caller without a voice? A big frightening, enlightening ZERO, that's what! I found out with a bad case of laryngitis one night recently, as I growled into the mike and the dancers looked vaguely tolerant. Thank heavens, that complicated, awesome instrument we carry around in the lower half or our heads and blissfully take for granted seldom fails to perform flawlessly. Right, girls?

DIXIE CHAIN,
GEORGE--YOU
GO RIGHT, I
GO LEFT, GOT
IT?



Ever stop to think about the by-products of our dancing? The friendly smiles that quickly convert to acquaintances that soon convert to friends. The dose of effervescent music-imagery that develops into a habit-forming tonic to quicken the pulse and squelch the blues. The courtesies, the fun, the challenge, the gay party flavor. Do you suppose there's another hobby that produces this situation-- you find yourself sitting down for "coffee-and" at the home of a dancer you didn't know two months ago, and you're chatting like old friends? It is happening every day. That's the uniqueness of the square dance scene. It provides a warm environment for little ol' friend making. By George, we're heterogeneous mammals! People are so much more important than things, aren't they? So, "Up with people." Up with square dancing!

There's a considerable deluge of comment found both in letters we're receiving and in the many regional S/D magazines urging a healthy evaluation of the direction that square dancing is taking. Again, we would emphasize local, personal evaluations done especially by leaders and callers who are guided by both widespread trends and knowledge of parallel situations. The "National" in Seattle is the place to go to get information, air your views at the many panel sessions, and come away with new convictions about your own directions and potential influence on the trends.

This is a good place to say thanks again to the good sized bunch of pin pals who hooked onto the 90/10 idea. (February issue)

Square dancing must adhere to the best from the past; but it's got to grow, change, fluctuate, stay current, too. There were dire predictions for its future 10 years ago, but it has survived and grown since then.

When I do my last allemande, I want to be able to look the whole darn square dance activity straight in its face and say: "You've had plenty of waves, but basically you're sound."

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ATTENTION: OHIO AND MIDWEST
SQUARE DANCERS



★ FLY ALL THE WAY ★

SEE THE WEST COAST
DANCE AT THE NATIONAL IN SEATTLE

ALL CHARTER FLIGHT
ONLY FOR DANCERS



How would you like to leave Ohio Tuesday morning, June 24, on a big 2-prop DC-3 with other square dancers on a charter flight to Seattle to attend the 18th National Square Dance Convention and return Monday, the 30th?

That's not all. This flight would also include a stop for relaxation, a fine meal, a dance and overnight accomodations in the Denver area on Tuesday. There will be time to see the city of Seattle on Wednesday before the convention starts on Thursday.

Does this sound inviting? Please write IMMEDIATELY for further information, since space is limited and we want YOU on board. Write to S/D Tours, 216 Williams St. Huron, Ohio, 44839.



Incidentally, there might be a pickup stop for those inquiring from Illinois/Indiana if there are enough wishing to travel with us.

OPPORTUNITY OF A LIFETIME.....
WRITE TODAY!

CALLER-LEADER DIRECTORY

CONTACT THESE CALLER-LEADERS FOR
THEIR AREA DANCE INFORMATION AND
FOR BOOKINGS AT YOUR CLUB, EVENT.

Stan Burdick
Box 788
Sandusky, Ohio 44870
Bringing the HI and HO from OHIO

Louis Calhoun
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Gordon Densmore
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Madison, Ohio 44057
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Willie Harlan
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For the best in square dancing!

Dave "Hash" Hass
P.O. Box 5
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Clubs, wksp, wknds, tapes on request

Woody Holbrook
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Oak Harbor, Ohio 43449
Ohio's Hillbilly Caller

Dick Kenyon
598 Mayfield Dr.
Lansing, Mich.
Hash, sings, anytime, anywhere

Jay King
P.O. Box 462
Lexington, Mass. 02173
Callers material - send for list

Mal Minshall
1316 Quince St.
Sidney, Neb. 69162
Swing along with Mall

Verla & LaMar Newman
R R 2 Box 263C
Middlebury, Ind. 46540
Have records, do travel

Jack Naylor
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Fremont, Ohio 43420
Have Fun Square Dancing!

Dave Stevenson
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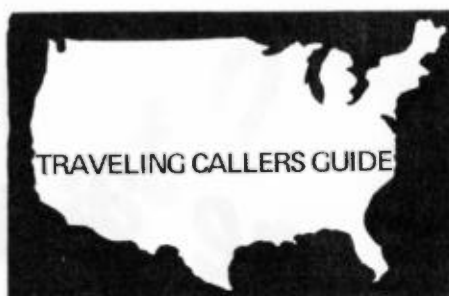
Harry P. Tucciarone, Jr.
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Dates Open- March '70,'71 Nat'l Tour

Bill Volner
702 Hickory Dr.
Sikeston, Mo. 63801
Fest, wksp, clubs-satisfaction gtd or \$ back

Gene Webster
718 Clinton St.
Port Clinton, Ohio 43452
Open dates- Western style.

Bob Wickers
714 La'Marite Dr.
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Traveling full time anywhere.

Deuce Williams
3955 West Point Ave.
Dearborn Hgt., Mich. 48125
The Rhythm Dealer - Hash & Songs



These callers (addresses on opposite page) would like to obtain bookings in specific areas (alphabet code) at the dates shown below:

Bill Volner **A** Mid June

(dates around these)

Bob Wickers

B April 17, 20 Pittsburgh
A April 27, 28 Ohio
C May 16 Northern Indiana
D July 19, Kentucky



—GRENN—

Newest rounds

GR 14121 "DREAM OF YOU"
by Glen & Beth McLeod
 "GREEN GREEN GRASS"
by Walt & Peg Williams

Recent Rounds

14120 If My Heart Had Windows/Who
 14119 My Sweetheart/Mystery Melody
 14118 Come To Me/I've Heard That Song
 14117 Madonna/Tango Maya

Recent Squares

12110 Reno - Mitchell
 12109 You're Grand - Johnston
 12108 Laura - Schneider
 12107 Long Rocky Road - Mitchell

—TOP—

Newest Flip Squares

25184 "RED RIVER VALLEY"
by Chip Hendrickson
 25185 "BELLES OF SOUTHERN BELL"
by Jim Stewart
 25186 "LITTLE ARROWS"
by Ralph Sweet

Recent Squares

25183 One More Ride - Williams
 25182 Where You're Gonna Be - Peterson
 25181 Have A Little Faith - Cargill
 25180 Joggin' Bear - Bohn
 25179 Papa Joe's - Pearcey
 25178 Wilder the Heartbeat - Kinnane



is there a lost chord in your

A caller will walk into a hall with all sorts of sound equipment, on which he has spent a great deal of time and money, selecting or building it to suit his likes and needs. Some are fancy, some plain.

After the dance he takes every precaution to see that these mechanical items are covered, carried to the car with care and placed perfectly so they will not be scratched, knocked over or bumped in the ride home. AFTER ALL! His livelihood depends on this equipment.

What about the only item in his equipment that can keep him in business? The equipment that most callers abuse, either not knowing, caring or bothering to take care of them?

We are his vocal chords. When we go on the fritz, we can't be replaced by a tube, a drop of oil or a new wire.

When a man starts to learn to call, generally he will start with a singing call he has heard someone else do; he liked it and decided to use it to start himself on his way. In choosing a record to practice, it would be wise to choose one keyed to his own natural speaking voice. We vocal chords are all different and this will help to avoid any strain on us right at the beginning. Proper choice of music is a must for the beginner and experienced caller.

Another phase of insurance for us, that only takes a little effort and practice, is learning to breathe properly, which is done from the diaphragm. You are going to say; "Now they want us to take singing lessons". Even though a singer and caller have much in common they are not the same. All we chords want him to do is to learn how we can be a better asset to him, and take care of

throat?

BY JEANNE STEVENSON

us. A little knowledge of voice control and care can take a caller a long way.

Proper breathing enables him (after practice) to project his voice, helps to increase his range and get through all those commands and patter without being out of breath. We also can help to make his diction better. If a caller sounds out of breath the dancers feel they are out of breath also. How many times have you danced to a caller that sounded like he was straining and gasping for breath? You were worn out after you finished the tip.

It only stands to reason that being able to expand and contract the diaphragm, he has increased lung capacity to practice using the facial cavity and bone structure to act as a resonator for us, his little, never seen, but always heard, vocal chords. This avoids the nasal sounds, giving a more clear and mellow sound to the dancer and also more confidence in himself. We want to do a good job for him if he will just take care of us.

Being defenseless, but the most important part of a callers equipment, other abuses we suffer are; over-eating, over indulgence, excessive smoking, lack of proper rest and all those so-called throat remedies many callers will pop into their mounth just before a dance.

Believe us, all these thing affect our

performance.

Now, we can't expect a caller to stop all the abuses stated here or he may decide to cut his throat and get rid of us once and for all, but as a doctor would tell anyone going back into social life after an illness, "Do so in moderation".

A cold or sore throat on the night of a dance is probably the biggest plague a caller can have happen. Usually with a cold we vocal chords will drop or raise in tone. In this case the caller can dig out those records that were too low or too high fur us, turn up the volume on his mike, taking the strain off us, and get through the night in fairly good shape.

Dryness of the throat through the evening can be taken care of with a little honey and lemon juice kept handy between tips. Don't give us a spray or liquid with a numbing ingredient in it for obvious reasons.

Callers study and practice choreography in order to sell their ability to the dancers; HOW ABOUT US? We can clinch his sales pitch. Take us away and what has he got? He can't call with just those mechanical nuts and bolts.

We didn't cost him anything. All we ask is to be properly groomed and cared for and we will do our job perfectly.

BY ROY AND VELMA STUTZ
CENTERVILLE, OHIO

easy level



I TALK TO THE TREES

Easy Mixer to Cha-Cha Rhythm

Record: Hoxtor H632 B

Position: Open, facing LOD inside hands joined, footwork opp. Directions for M.

Intro: Wait 2 meas. Rhythm - slow, slow, quick, quick, quick.

WALK, WALK, CHA, CHA, CHA; (1,2,3 in place) On ct. 3 turn twd each other and face RLOD.

WALK, WALK, CHA, CHA, CHA; Face with M's bk. to COH, both hands joined.

BK. 2, CHA, CHA, CHA; FWD, 2 CHA, CHA, CHA; FWD. 2 CHA, CHA CHA; BK. 2, CHA, CHA, CHA; M step bkwd twd COH, then fwd twd wall.

BK. 2, CHA, CHA, CHA; SEPARATE, both going bkwd, M twd COH and W Twd, wall.

WALK, WALK, CHA, CHA, CHA; Both face R. diag. walk twd new partner and face LOD to start the dance again.

SHINDIG IN THE BARN

Intro:

Do-Si round your corner gal
and then round your own
All join hands and circle left
round the ring you roam
Gents right-hand star
Once around and then
Allemande left
And grand right and left around.
Grand right and left
until you meet your darling
You do-si-do and prom. her home
Tell all my friends the news
put on your dancing shoes
There's gonna be a shindig in the barn.

Figure:

Two head ladies chain to the right
just half-way around
Gents all swing your corner lady
swing her round and round
Two head ladies chain across
straight across the ring
Everybody swing your little girl
Gents to the left
and you walk around your corner
Go back home and
swing your partner round and round
Gents turn back and
promenade your corner lady well
There's gonna be a shindig in the barn.

Side Ladies:

Heads and Sides:

Ending: like Intro.

page



SOMETHING STUPID

Intro:

Do-si-do your corner
Go home and swing your own.
Swing a long, long time.
Alemande the corner
around the ring you go
Go a long, long way
Right hand swing your girl
go twice around her
Then walk around your corner
Prom. your dear, sweet-talk in her ear.
Let's be stupid now.

Figure

No. 1 you promenade and two wheel in
behind
then it's three and four
Back right out and make a ring
four ladies chain, chain, chain
Now one and three right and left through
Ladies star back home again
and swing your man.
Prom. now's your chance to whisper
of romance
Let's be stupid now.

No. 2 you prom. now three wheel in
behind
then it's four and One
Back right out and make a ring
four ladies chain, chain, chain.
Now two and four right and left through
Ladies star right back again
and swing your man.
Prom. now's your chance to whisper
of romance
Let's be stupid now.

No. 3 Prom. Now four wheel in behind,
Then it's three and two.
Back right out and make a ring
Four ladies chain, chain, chain.
Now one and three right and left through
Ladies star right back again
And swing your man.
Prom. now's your chance to whisper of
romance
Let's be stupid now.

Now No. 4 you prom. and three wheel
in behind
and then its two and one
Back right out and make a ring
Four ladies chain, chain, chain.
Now one and three right and left
through
Ladies star right back again and
swing your man
Prom. now's your chance to whisper
of romance
Let's be stupid now.

Ending - same as Intro.

ATTENTION
VACATIONING SQUARE & ROUND DANCERS
ANNOUNCING THE BIRTH OF THE 1ST ANNUAL



- WHEN?** From Saturday afternoon September 20th to Saturday evening, September 27, 1969.
- WHERE?** Kentucky Dam Village and Kentucky Lake State Parks or a new building in the planning stage.
- LODGING?** Any of the resorts, motels, camps, State Parks or tourist establishments listed in the Kentucky Lake and Lake Barkley Guide.
- MEALS?** Housekeeping cottages, off of your campfire, in your trailer, or any of the wonderful restaurants in Western Kentucky including some Resorts and both State Parks.
- LEISURE HOUR ACTIVITIES**

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Tour Western Kentucky and see many historical and tourist attractions within a few miles.



Golf at both State Parks and private clubs in the area.

Or just enjoy our 72.4 average September temperature and loaf and admire the brilliant Fall display of colors in the Kentucky Lake—Lake Barkley area.

WE PROUDLY PRESENT OUR STAFF OF NATIONAL ARTISTS

*Harry Lacky
Greensboro, N.C.*

*Betty & Clancy Mueller
New Whiteland, Ind.*





Saturday, September 13th to Saturday,
September 27th inclusive

This is a first in Square Dancing in the Nation —A jet age course in Western Style instant Square Dancing during this Septemberfest with 14 days of two progressive dance sessions per day. Starting your dancing Saturday evening September 13th with the ABC's of Square Dancing right on through to the XYZ's of Friday, September 26th, then as a graduate dancer on the Festival Floor on Saturday, September 27th, for the afternoon and evening dances.

These progressive beginners' dances will be taught and called by our distinguished Septemberfest National Staff of artists who are among the best in the Square Dance World.

This 14 day course would normally take from 6 to 9 months to master at one session per week in regular beginners' clubs.

Beginners are advised to plan for the entire **TWO WEEKS' COURSE**.

The second week is ideally suited as a refresher course for past dancers.

Due to limited floor space all dancers must be registered guests at one of the establishments in the Kentucky Lake and Lake Barkley tourist guide.

➡ For complete information write after February 1, 1969:
Septemberfest Chairman, box 190, Murray, Ky. 42071.

☎ or call (502) 436-5414



*Stanley Burdick
Huron, Ohio*

*Bill Volner
Sikeston, Mo.*

*Louis Calhoun
Madisonville, Ky.*





SINGING CALLS

THIS OLD WORLD, Windsor 4911 c Bob Van Antwerp. As usual, Bob Van Antwerp's offerings hit the top. It looks like Bob can do no wrong. Figure: Head couples Promenade half way, Down the middle and Slide Thru and Pass Thru, Swing Thru and Boys Trade, Box the Gnat, Change hands, Left Allemande, Docey Partner, Corner Swing and Promenade.

HERES TO YOU AND ME, Kalox 1088 c Harper Smith. A rollicking ditty that will pay off because your dancers will love it. Figure: Heads Promenade half way, Down the middle Right and Left Thru Square Thru four hands, Do Sa-Do the corner, Swing Thru and the Boys Run, Wheel and Deal, Swing corner and promenade.

HAVE A LITTLE FAITH, Top 25181 c Jim Cargill. Good tune, good music and good figure adds up to a good dance, here is the figure: Head couples Promenade three quarters around, Sides Square Thru three Quarters, Do-Sa-Do with the outside pair, Ocean Wave and Swing Thru, Turn Thru with the corner, Left Allemande, come home and Do-Sa-Do, Swing the corner and promenade her home.

THREE WAYS TO LOVE, Kalox 1087, c Vaughn Parrish. Our caller workshops put this way up there so it must be a good one. 300 callers might be very noisy, but they can't be wrong.

WHERE YOU'RE GONNA BE Top 25182 c George Peterson. Another fine record on the Top label. Figure: One and three Promenade half way

Down the middle and Square Thru, Swing Thru, Boys Run, Couples Circulate, Wheel and Deal, Dive Thru Pass Thru, Corner Swing, Allemande new Corner and Promenade.

CRY BABY CRY, Windsor 4910 c Dave Abbott. Figure: One and three lead right and circle to a line, Right and left thru, pass Thru, Wheel and Deal, Centers Substitute, Swing Thru and Turn Thru, Allemande left to the corner, Do Sa-Do your own. Swing the corner and Promenade her home.

TOO MANY CHIEFS, Belco 216 Walt McNeel. Figure: Heads up and back, Square Thru, Dosi Corners, Eight Chain Thru, Swing Corner and Promenade.

Edward's Record Service,

P.O. Box 194,

Park Ridge, Ill. 60068



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calls

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SL 128**

JON JONES

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**ANITA, YOU'RE DREAMING
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ROUND DANCES

By Frank and Phyl Lehnert

WHO - Grenn 14120

Choreography by Blackie & Dottie Heatwele

Good music to an old favorite tune - an intermediate/advanced fast moving quick step.

IF MY HEART HAD WINDOWS - Grenn 14120

Choreography by Fred & Della Sweet
Very pretty music - a peaceful intermediate waltz routine with some unusual choreography & of course a tamara window.

MYSTERY MELODY - Grenn 14119
Choreography Luv N Johnny Anderson

Good music & a flowing easy intermediate two step.

MY SWEETHEART - Grenn 14119
Choreography by George & Eileen Eberhart

Good music & a good intermediate waltz with a few new wrinkles.

SUGAR N SPICE Belco 233

Choreography by Oscar & Fran Schwartz

Pleasant music & a flowing easy intermediate two step.

STEPPIN LIVELY - Belco 233
Choreography by Pat & Louise Kimbely

"Get out & get under" musiceasy two step.

TOO MANY CHIEFS - WW 501

Choreography by Glenn & Mary Nokes
Easy two step to currently pop tune - music of Walkin In The Sunshine quality - flip side cued by Glen.

BRING ME SUNSHINE - RCA 47-9684

Choreography by Charlie & Betty Proctor -(vocal - Willie Nelson)

Good music & a good lively strong intermediate three part two step.

FEELIN - RCA 47-9689

Choreography By Pat & Lou Barbee - (Vocal Marilyn Maye)

Good catchy music & an interesting intermediate waltz routine.

RAINBOWS BACK IN STYLE - Reprise 0780

Choreography Ann & Andy Handy - (Vocal - Dean Martin)

Good music & a flowing intermediate two step - 33 measures of no repeats.

TOO MANY CHIEFS - Reprise 0780

Too many versions - excellent music & many good routines.

WALKIN TO KANSAS CITY - Decca 32330
Choreography by P.J. & Toni Martin - (vocal Brenda Lee)

Good swinging music & a fun dance - 3 parts - strong intermediate.

MARCH BUCKEYE POLL

1. Miss Frenchy Brown
 2. Molly N Me
 3. Roses
 4. Dream with Me
 5. Green Alligators
 6. Japanese Sandman
 7. Dancing Shadows
 8. Quintango
 9. Hold Me
 10. Pretty Girl
-

LATE ANNOUNCEMENT

Confirmation was received from Dorothy Shaw, that she will be at the 18th National Convention and take a part in the Pageant 'The Odyssey of Square Dancing'.



The One and Only Frannie

THE CLOWNING
CALLER FROM
MONSON,
MASS.

Doing his own Thing

One caller who has proven this more than any other is "Frannie" Heintz Long before "Doing Your Own Thing" became the accepted thing to do, it personified his calling style. Being creative, as far as calling was concerned in the year 1957 in New England, was a "no no". However, the dancers were very enthusiastic and with lots of encouragement, being a nonconformist turned out to be a lot less painful than it might have been.

The reaction to "Frannie's" calling at a large New England Festival after

he had been calling less than a year gave him all the encouragement he needed. From then on, fulfilling dates all over the New England states (obtained mostly from this Festival), he really started doing "his thing". The dates just kept coming in and "Frannie" had to make the big decision to turn to full time calling exactly one year after this Festival. This was, and still is, much sooner than most callers have to think about calling for a living, and dire predictions were made.



A natural trait of Frannie's is comedy, which will burst into sedate singing calls, one of the first and funniest being the Best Things in Life are Free, done in three very well known ethnic accents. The sounds of varied musical instruments keep popping in to accompany his patter and singing calls. This is a never-ending source of surprise to the dancers when they realize these sounds are coming out of his throat. His most famous treatment of a singing call is done to the Village Idiot and can't be put down on paper. The tone of voice, actions, and facial expressions are not easy to describe. Frannie loves to laugh and loves to hear people laugh. He tells the dancers, "Everytime you laugh your liver turns over and who wants a lazy liver?" At a Frannie Heintz dance, smiling faces are a wondrous sight from beginning to end.

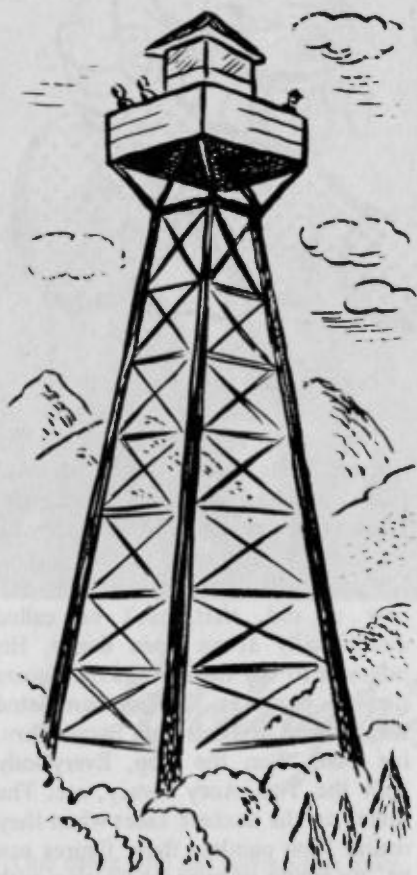
Despite all the fun and games, Frannie is dead serious about his calling and responsibility to the dancers. He long ago decided frustration has no business in Square Dancing; every caller has to let his conscious be his guide in this regard. He personally won't call any figures, new or old, that can't be called directionally at an open dance. His policy is to tell the dancers the figures they've done as they've completed them, such as Red Hot, Barge Thru, Ice Cold, Fan the Top, Everybody Spin the Top, Acey Deucey, etc. The smiles on the dancers' faces when they realize how painless these figures can be, are smiles of pure satisfaction with themselves and with Frannie.

A few of the unusual things that have come Frannie's way because of his creativity in calling are: doing a singing square dance commercial on T.V., calling a tip in a governor's office, and having two pop labels, Reprise and Columbia, seek him out to do Square Dance Albums.

All in all it's been great fun for Frannie, and he is a very happy and satisfied caller, who leaves happy, satisfied dancers wherever he calls.

FROM THE OBSERVATION TOWER-----

or HOW WE LOOK TO OTHERS



Vic Wells of Drexel Hills, Pa. sent the following thoughts, good ones to keep in mind as you travel to those vacation spots this summer:

No matter what section of the United States you travel, most people will agree square dancers have a real sense of humor. We've found this to be true, not only in our own area, but also in New England, California, New York, Florida, Michigan, Texas, Indiana, Nebraska, and recently in the state of Washington.

A sense of humor is a desirable possession for all square dancers to have, especially around new dancers. Many of the petty mistakes made by new dancers, which may annoy us, contain an element of humor, and when we laugh with the dancers at these goofs, they cease to annoy us.

As square dancers, we are unintentional germ carriers and, as such, are either an asset or a liability to our club, to others and to ourselves. Good Humor and Bad Humor are two mighty contagious diseases, and how we display them reflects very effectively on a new square dancer. Laugh and they'll laugh with you. Cry, and they may never return. One of the few things in this world that can be shared freely with others without depleting the original stock is a sense of humor. After all, long faces were designed solely for the use of anteaters and horses. Let's not infringe on their patent. Remember as you travel and dance this summer - SMILE!

Non-dancing observers of a S/D weekend last summer were invited to write their impressions. Frank Stillinger, a retired teacher, sent this verbal picture.

Whirling, swirling, twirling
Round and round they go
Like dozens of little whirlwinds
That pick up dust and leaves
And spiraling them high,
Carry them off to one side
And scatter them there.
The motion, the music,
And the much-colored costumes
Join hands in gaiety.
On and on they go.
As for me, I am sure
It is better to simply stand still
And let the world turn.

To which there is no better answer than the Snoopy-ism sent us by Marian Maxson, "If you can't dance, at least you can do a happy hop."



Everybody takes a vacation these days. Why not make it a square dance vacation? You can enrich your life with newly found friends and polish your dancing. On the next few pages, we've compiled an imposing list of places to relax, dance, and get away. Take your choice.



APRIL

16-25 JAMAICA VACATION Write Al Brundage, 83 Michael Rd. Stamford, Conn. 06903.

25-27 ROUND DANCE WEEKEND, Chula Vista, Wisc. Dells, Wisconsin. Write Wally Schultz, 1316 Center Ave. Janesville, Wisc., 53545.

25-27 SPRING FLING, La Crosse, Wisc. Write Dick Westerfield, 3308 S. 33rd St., La Crosse, Wisc. 54601

26 MOHAWK VALLEY FESTIVAL, Utica, N.Y. Write Warren Barden, 230 Gordon Ave. Sherrill, N.Y. 13461

26-May 4; Sept.20-28 SWAP SHOP, Fontana Village, Fontana Dam, N.C. 28733

27-May 4 GRAND BAHAMA ADVENTURE (via Eastern Airlines). Write Dave Taylor, 458 Shelbourne Rd. Grosse Pt. Farms, Mich.

MAY

2-4 SPRING FOLK DANCE WEEKEND. Write Ralph Page, 117 Washington St. Keene, New Hampshire 03431

2-4 SPRING S/D VACATION, Jug End Barn, Mass. Write Al Brundage, 83 Michael Rd., Stamford, Conn. 06903

2-4 3RD GALLIA FESTIVAL, Gallia City Fairgrounds, Gallipolis, O. Write Sonny Bess, 646 Adams Ave. Huntington, W.Va. 25701

2-4 22ND SILVER STATE S/D FESTIVAL, Centennial Coliseum, Reno, Nev. Write Ken Emanuel, 965 Stewart St. Reno, Nev. 89502

2-4; 9-11; 16-18; 23-25; 30-June 1; 6-8; Chula Vista Resort, Wisc. Dells, Wisc. Write Wally Schultz, 1316 Center, Janesville, Wisc. 53545

2-4 VACATION-INSTITUTE-PARTIES(VIP) Grandview, Montgomery, Ala. Write Manning Smith, 113 Walton, College Station, Texas, 77840

7-11; Sept. 14-21 REBEL ROUNDUP, Fontana Village Resort. Write Fontana Village, Fontana Dam, N.C. 28733

8-10 8TH TORONTO-INTERNATIONAL S/D CONVENTION. Write Mrs. Barbara Cooper, 1035 Henley Rd. Cooksville, Ont. Can.

16-17 10TH ANNUAL TULIP TIME FESTIVAL, West Ottawa High-School gym, Holland, Mich. Write Holland T.T. Festival, Civic Center, 150 West 8th St. Holland, Mich. 49423

16-18 ROUND 'N ROUND, Hotel Thayer, West Point, N.Y. Write Al Brundage, 83 Michael Rd. Stamford, Conn. 06903

18-25; Sept. 7-14 ACCENT ON ROUNDS, Fontana Village Resort. Write Fontana Village Fontana Dam, N.C. 28733

24 PEACH BLOSSOM FESTIVAL, Canajoharie, N.Y. Write C. Everett Dievendorf, 92 Reed St. Canajoharie 13317 (See ad this issue for further information.)

24-June 1; Aug.30-Sept. 7 FUN FEST, Fontana Village Resort. Write Fontana Village, Fontana Dam, N.C. 28733

30-June 1 MEMORIAL WEEKEND, New Hampshire Highway Hotel, Concord, N.H. Write Al Brundage, 83 Michael Rd. Stamford, Conn. 06903

30-June 1 S/D CAMP-OUT, Conaway's Barn, Aurora, Ind. Write Wilbur Conaway, R.R. 1 Aurora, Ind. 47001

JUNE

1-7; 8-14; 15-21 PRE-SUMMER S/D WEEKS Kirkwood Lodge. Write S/D Reservation Mgr. Kirkwood Lodge, Osage Beach, Mo. 65065

6-8 TURKEY RUN STATE PARK. Write M. Forsyth, 3201 E. Tulip, Indianapolis, Ind.

6-8 WEEKEND SPECIAL, Bonnie Oaks, Fairlee, Vt. Write Earl Johnston, P.O. Box 223, Vernon, Ct. 06086

8-14; 15-21; 22-28; 29- July 5; 6-12; 13-19; 20- Aug. 2; 3-9; 10-16; 17-23; 24-30; TWELVE FUN FILLED WEEKS, Rainbow Lake Lodge Brevard, N.C. 28712. Write above address.

13-14 COLORADO STATE S/D FESTIVAL, Denver, Colorado

13-15 S/D WEEKEND, Hospitality Inn, Lake Minden, Ont. Write Lou Dedo, 2505 Tonawanda Creek Rd. N.Tonawanda, N.Y. 14120

15- CEDAR POINT CONVENTION, Sandusky, Ohio. Write S. Burdick, 216 Williams St. Huron, O. 44839

15-21 14TH BANFF S/D INSTITUTE, Banff School of Fine Arts, Banff, Alberta. Write Irene Donnelly, D.S.D., 2835 25A St. SW, Calgary 7, Alberta, Can.

15-25 ALASKA S/D TOUR. Write B. Os-good, 462 N.Robertson Blvd., Los Angeles, Calif. 90048

18-21 HEART OF AMERICA S & R/D FESTIVAL, Lake Park, Camdenton, Missouri Write Buford Foster, Lake Park, Camdenton.

19-20 CAYUGA CUTUPS WEEKEND, Auburn, N.Y. Write Curtis Smith, Rt. 4, Franklin St. Rd., Suburn 13021



20-22 BEAUX & BELLES SPRING WEEK-END, Bangor Lodge, Bracebridge, Ontario. Write Jean Freeman, 452 Palmer Ave. Richmond Hill, Ont. Can.

21 TRAILER/CAMPER CARAVAN departure date (to Seattle). Write Jack Halfacre, 3985 S. Hazel Ct. Englewood, Colo. 80110

25- July 9 DELUXE TOUR TO 18TH NATIONAL S/D CONVENTION AND HAWAII, sponsored by Delaware Valley S & R Dance Club. Write Vic Wills, 200 Treaty Rd. Drexel Hill, Pa. 19026

27-28 JUNE JAMBOREE, Conneaut Lake, Pa. Write Chub Dean, Kon Yacht Kickers, Box 121, Meadville, Pa. 16335

27-29 SUMMER S/D WEEKEND, Johnson's Lodge on Houghton Lake, Prudenville, Mich. Write Bill Peterson, 30230 Oakview, Livonia, Mich. 48154.

29-July 4; 6-11; 13-18; 20-25; 27-Aug. 1 S/D WEEKS at Boyne Highlands, Harbor Springs, Mich. Write Squarama, P.O.Box 5183, Grosse Pte. Mich. 48236

JULY

3-5 S/D CAMP OUT, Conaway's Barn, Aurora, Ind. Write Wilbur Conaway, R.R. 1, Aurora Ind. 47001

3-5 2ND ANNUAL FIRECRACKER INTERNATIONAL, Montreat, N.C. Write Don Williamson, Rt. 8, Greenville, Tenn.

3-6 4TH OF JULY SHINDIG, DiLido Hotel, Miami Beach, Fla. Write Dot Schmidt, 200 N. E. 169th St. No. Miami Beach, Fla. 33162

3-6 VIP, Tye Inn, Olympia, Washington. Write Manning Smith, 113 Walton, College Station, Tex. 77840

4-5 3RD ANNUAL CALGARY STAMPEDE S/D, Henry Wise Wood H.S., Calgary, Alberta. Write Don Conroy, 3540 Beaver Rd. Calgary 48, Alberta.

4-6 4TH OF JULY BANG-UP FOR S/D CAMPERS, Sunrise Shores, Perry, Me. Write Marty Winter, 22 Waverly Pl. Cresskill, N.J.

10-13 VIP, Village Green, Cottage Grove, Oregon. Write Manning Smith, 113 Walton, College Station, Texas 77840

12-16 ROYAL TOUR OF HAWAII. Write Bill Peterson, 30230 Oakview, Livonia, Mich.

17-20 8th ANNUAL NSDCA CAMPOREE, Pecatonica, Ill. Write Nat. S/D Campers Assoc. Inc. P.O. Box 721, Appleton, Wisc. 54911

18-20 ATLANTIC CITY WEEKEND, The Claridge by the Sea. Write Larry Dee, 235 Williams Rd. Rosemont, Pa. 19010

19-Aug.9 CANADIAN S/DANCERS TOUR TO EUROPE. Write B. Osgood, 462 N. Robertson Blvd. Los Angeles, Cal. 90048

19-20 MONTANA ROUND-O-RAMA, Butte. Write Datus Herzog, 1651 Grand Ave. Butte, Montana.

25-27 CAMPERS WEEKEND, Shades State Park. Write Max Forsyth, 3201 E. Tulip. Indianapolis, Ind. 46227

25-27 SECOND S/D CAMPERS RENDEZ-VOUS, Twin Falls Campgrounds, Hancock, N. Y. (Penna. side) Write Marty Winter, 22 Waverly Place, Cresskill, N.J. 07626

27-Aug. 1 ASILOMAR SUMMER SESSION, Write B' Osgood, 462 N. Robertson Blvd. Los Angeles, Cal. 90048

31-Aug. 2 3RD ANNUAL RED BOOTS FESTIVAL, Crossnore, N.C. Write Don Williamson, Rt. 8, Greeneville, Tenn. 37743

AUGUST

1-2 16TH ANNUAL PENN STATE S/D FESTIVAL, Penn State Univ. Campus. Write Agricultural Conf. Coordinator, Penn State U. 410 J.O. Keller Bldg. Univ. Park, Pa. 16802

1-3 INTERNATIONAL S/D FESTIVAL, Municipal Auditorium, Long Beach, Cal. Write W.W. Van Orden, 2195 Atlantic Ave. Long Beach, Cal. 90806

3-9 SIERRA S/D VACATION, Feather River Family Camp. Write Oakland Recreation Dept. 1520 Lakeside Dr. Oakland, Cal. 94612

3-10; 10-17 COUNTRY & SQUARE DANCE VACATION WORKSHOP, Pinewoods Camp, Buzzards Bay, Mass. Write May Gadd, Country Dance Society, 55 Christopher St. New York, N.Y. 10014

4-9 B.C. SQUARE DANCE JAMBOREE, Penticton, B.C. Write P.O. Box 66, Penticton.

8-10 SUMMER S/D WEEKEND, Sahara Motel, Sarnia, Canada. Write Bill Petersen, 30230 Oakview, Livonia, Mich. 48154

9 NINTH SUMMER FESTIVAL of Western N.Y. Fed. of S/D Clubs, Treadway Inn. Write Ken Warner, 104 Harvey Dr. Lancaster, N.Y.

10-15 FUNSTITUTE, U.S. Thayer Hotel, West Point, N.Y. Write Al Brundage, 83 Michael Rd. Stamford, Conn. 06903

10-16 10TH ANNUAL BLUE RIDGE S/D CAMP, Camp Dixie, near Clayton, Ga. Write Cross Trail S/D Center, 4150 S.W. 70th Ct. Miami, Fla. 33155

10-16: 17-23 PEACEFUL VALLEY, Lyons, Colo. Write Karl Boehm, P.V. Lodge, Star Rte. Lyons, Colo 80540

10-16 VIP, Texas A & M, College Station, Texas 77840

15-17 SQUARE DANCE WEEKEND, Pottersville, N.Y. Write Mary Jenkins, Mockingbird Hill, P.O. Olmstedville, N.Y. 12857

15-17; 17-22 SQUAW VALLEY VACATIONS' Write Jessie Raley, c/o Squaw Valley Vacation, 3331 Yellowtail St. Los Alamitos, Cal. 90720

17-23; 24-30; 31- Sept. 6 LATE SUMMER WEEKS, Kirkwood Lodge. Write S/D Reservation Mgr. Kirkwood Lodge, Osage Beach, Mo.

21-23 6TH ANNUAL STAR SPANGLED BANNER FESTIVAL, Belvedere Hotel, Baltimore, Md. Write Beryl Frank, 1319 St. Albans Rd. Pikesville, Md. 21208

22-24 SUMMER S/D WEEKEND, Johnson's Lodge on Houghton Lake, Prudenville, Mich. Write Bill Petersen, 30230 Oakview, Livonia, Mich. 48154

24-29 BANGOR LODGE S/R DANCE VACATIONS, Bangor Lodge, Bracebridge, Ont. Write M. Hough, 33 Kells Ave. Scarborough, Ont. Can.

25-29 CALLERS SCHOOL, The Inn, East Hill Farm, Troy, N.H. Write Al Brundage, 83 Michael Rd. Stamford, Conn. 06903

29-30 1ST ANNUAL ALLEMANDER'S "SAND IN THE SKY" FESTIVAL, Asheville, N.C. Write Earl Rogers, Asheville Allemanders, 55 Meadowbrook Ave. Asheville, N.C.

29- Sept. 1 ABC SQUARE-UP, Silver Bay Association, Silver Bay, N.Y. Write S. Burdick 216 Williams St. Huron, Ohio 44839

29-Sept.1 8th LABOR DAY WEEKEND SQUARE AND ROUND-UP, Britannia Hotel, Lake of Bays, Muskoka, Ont. Write Wynne Robertson, 589 Sharalin Ct. Burlington, Ont.

29-Sept.1 LABOR DAY WEEKEND, Conneaut Lake, O. Write Chub Dean, Kon Yacht Kickers, Box 121, Meadville, Pa. 16335

29- Sept.1 LABOR DAY WEEKEND Turkey Run Park. Write Max Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227

30-Sept. 1 LABOR DAY WEEKEND, N.H. Highway Hotel, Concord, N.H. Write Al Brundage, 83 Michael Rd. Stamford, Conn 06903

29- Sept. 1 VIP, Binghamton, N.Y. Sheraton Inn. Write Manning Smith, 113 Walton, College Station, Texas 77840

30-Sept. 1 S/D CAMP OUT, Conaway's Barn, Aurora, Ind. Write Wilbur Conaway, R.R. 1. Aurora, Ind. 47001

SEPTEMBER

3-7 FALL FOLK & S/D CAMP. Write Ada Page, 117 Washington. St. Keene, N.H. 03431

5-7 VIP, Indiana Beach, Monticello, Ind. Write Manning Smith, 113 Walton, College St Texas 77840

5-7; 19-21; 26-28; Oct. 3-5; 10-12; 17-19; 24-26; 31- Nov. 2; 7-9 FALL WEEKENDS, Chula Vista, Wisc. Dells, Wisc. Write Wally Schultz, 1316 Center St. Janesville, Wisc. 53545

7-13; 14-20; 21-27; 28- Oct. 4 INDIAN SUMMER S/D WEEKS, Kirkwood Lodge. Write S/D Reservation Mgr. Kirkwood Lodge, Osage Bch, Mo. 65065

12-14 WEEKEND SPECIAL, Bonnie Oaks, Fairlee, Vt. Write Earl Johnston, P.O.Box 223, Vernon, Ct. 06086

13-27 SEPTEMBERFEST FOR BEGINNERS jet age beginners course, Ky.Dam Village & Ky Lake State Parks. Write Box 190, Murray, Ky.

20-27 SEPTEMBERFEST, Ky. Dam Village & Ky. Lake State Parks. Write Sf. Chairman, Box 190, Murray, Ky. 42071

OCTOBER

1-5 OKTOBERFEST, La Crosse, Wisc. Write Wally Hutzler, 2222 Hoeschler Dr. La Crosse.

3-5; 10-12 SPECIAL AUTUMN COLOR WEEKENDS, Boyne Highlands, Harbor Springs, Mich. Write Squarama, P.O Box 5183, Grosse Pt. Mich. 48236

10-12 3RD ANNUAL PINE TREE JUBILEE, Houghton Lake, Mich. Write P.T. Jubilee, 3955 West Point Ave. Dearborn Hts. Mich. 48125

17-18 2ND ANNUAL AUTUMN LEAVES FESTIVAL, Montreat, N.C. Write Don Williamson, Rt. 8, Greeneville, Tenn. 37743

24-26, Nov. 7-9 S/D WEEKENDS, Jug End Barn, Mass. Write Al Brundage, 83 Michael Rd. Stamford, Conn. 06903

30-Nov. 2 BAHAMA ISLANDS VACATION Holiday Inn, Grand Bahama. Write Al Brundage, 83 Michael Rd. Stamford, Conn 06903

NOVEMBER

2-8 FAIRWEATHER VACATION CLUB BERMUDA VACATION, S & R dancing. Write Fox Travel Service, Inc. 17 Foster St. Worcester, Mass. 0161 01608

7-9 FALL S/D WEEKEND. Write Ralph Page
117 Washington St., Keene, N.H. 03431

8-29 S/D TOUR TO SOUTH AMERICA
Write B. Osgood, 462 N. Robertson Blvd.,
Los Angeles, Cal. 90048

14-16 POTAWATOMI POW-WOW, Pokagon
State Park, Angola, Ind. Write Bill Petersen,
30230 Oakview, Livonia, Mich. 48154

27-30 THANKSGIVING WEEKEND, Dennis
Hotel, Atlantic City, N.J. Write Al Brundage,
83 Michael Rd. Stamford, Conn. 06903

28-30 MAPLE LEAF WEEKEND, Park Motor
Hotel, Clifton Hill, Niagara Falls, Canada.
Write Taylormade Holidays, 458 Shelbourne,
Grosse Pte. Farms, Mich. 48236

DECEMBER

27- Jan. 1 YEAR END FOLK & S/D
CAMP, Write Ada Page, 117 Washington St.
Keene, N.H. 03431

THIRD ANNUAL

PEACH BLOSSOM FESTIVAL

Saturday, May 24, 1969 (noon to midnight)

East Hill Complex, Canajoharie, N.Y.

STAFF

Tom & Betty Jayne Johnston, Wash. D.C.

Dick Jones, Hicksville, N.Y.

Ernie Dempster, Trenton, Canada

Mo Howard, Liverpool, N.Y.

Tom Trainor, Rochester, N.Y.

"Duke" Miller, Gloversville, N.Y.

Leo & Isabelle Golicki, Herkimer, N.Y.

Dick Leger, Warren, R.I. and his 6 piece
orchestra

SPECIAL "Barrie Black Lite Dancers" from
Canada.

Pre-Festival Dance, Friday May 23

Reservations: C. Everett Dievendorf, Gen.

Chairman, 92 Reed St. Canajoharie, 13317



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R D 3

Gettysburg, pa. 17235

Adena Ridge

Bill Burnside

1211 Coonpath Rd. N.W.

Lancaster, O

At National Convention

Gene Simmons

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Seattle, Wash. 98115

Tri-Bar Barn, Port Elgin, Ont.

Wynne Robertson

589 Sharalin Ct.

Burlington, Ont.

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"Newcombs and parts in stock"

were in the class of two squares. They became known as the Teen Twirlers and danced for fun, also for many clubs, P.T.A., churches, elderly groups and on W K Z O TV in Kalamazoo, Michigan. Grandson John II started practicing before he was 11 years old and had many patter and singing calls learned, by the time he was 12, and assisting his father. Eventually he taught a "Teen" class and called for a teen club known as the "Teen Twirlers"

Grandpa and Grandma (John and Gladys) currently have three classes and two weekly dances going in Tarpon Springs area.

Son Jack has three square dance classes per week and one round dance class, calls regular for three clubs and does many one night stands and guest calls for area clubs. Grandson John II calls for one club regularly and three clubs alternately - (college interferes with teaching) but he took over his fathers classes while he was recuperating from a back injury. He does several one night stands each month.

The three have called many dances together in Florida and Michigan. The Hastings Ringo Swingo club have instituted an annual Three Generations Caller dance the fourth Saturday in May. Last year the people who came to dance were so crowded that five squared went out to dance on the grass. The 1969 three generation dance will be in the Hastings Community Building, which will hold more people, on the 24th of May, the fourth Saturday. Everyone is invited to come and help us celebrate another annual three generation dance.

All three, John, son Jack and Grandson John II have attended many callers institutes together, as well as "Michigan Square Dance Leaders" workshop, of which son Jack is first

vice-president and grandson John II is the youngest member at 19 years old.

It has always been their belief that square dancing is fun and should be kept that way. Happy dancing people rate far more in their book than puzzled, distressed-looking dancers in standing squares.

Bringing fun to all their friends in square dancing has brought this family really together - for them, "Calling Is A Family Affair."



LOOK

**CALLERS
DANCERS
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LEADERS**

BADGES THAT SAY HELLO-- Any size, shape or design, 50 colors in stock. Can copy any design or motif, or design a new badge for you. Send in sketch for free club sample.

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Beverly 3-5527 or 233-5527

Puzzle Page



ACROSS

1. Theme of this issue
7. Round dance step
9. Tourists in cowboy country
12. Printer's measure
13. Opp. of singing calls
14. "Young -- Heart"
15. "---- You've Gone"
16. "Down -- Papa Joe's"
17. South America (abbr.)
18. "Easy -- Love"
19. Modern shopping center
22. Smallest state (abbr. & reversed)
23. --- and snort
25. Western state (P.O. abbr.)
26. Another western state (abbr.)
27. "--apola"
28. Caller Densmore (see Directory)
31. Concerning
32. "---- The Cabbage Down"
33. Musical note
35. Game: Hide and ----
37. 3.1416
38. Printer's measure
39. Way to learn S/D (sing.)
40. "Knockin' -- The Door"

DOWN

1. New England State (abbr.)
2. Hurt
3. Trait of a good partner
4. Model
5. Evict
6. State in which you find the Badlands (abbr.)
7. Warmth
8. What S/D publications do
10. Less difficult (as a round)
11. Basic S/D figure
20. Chain ----- the ring
21. Taws
24. Soap manufacturer (abbr.)
26. "-- Top Of Old Smoky"
27. Capable
29. Reed instrument
30. Butter substitute
34. "J-balaya"
35. "Goodnight Ladies" (abbr.)
36. Opp. of purl (var. abbr.)
37. Father



WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

Many times we hear the remark by both callers and dancers that too many "line" figures are used in today's square dance choreography. Why don't we use more "star" figures, etc? With this in mind; we reviewed the All-8-spin the top idea this month along with its variation of fractional tops. The movement itself is called and executed from an allemande thar-star formation and as such is essentially a star movement with all eight dancers participating to the same command.

The analysis of All-8-Spin the Top takes into account that the original set up of an allemande thar is in effect two separate four hand ocean waves intermeshed perpendicular to each other, thus involving all eight of the dancers. The basic rule of Spin the Top is maintained, ie, ends swing half,

new centers star while new ends move up to the same adjacent dancer to the command of a full spin the top.

The analysis of the fractional tops involving all eight dancers is the same with this deviation. A full All-8-Spin the Top finds everyone moving forward in line of direction to again meet the same person or in fact the fourth dancer. A command of $\frac{3}{4}$ top means to meet the third dancer as the new partner, $\frac{1}{2}$ top is two dancers, $\frac{1}{4}$ top is one dancer. The ending position in all cases is another allemande thar formation. The figures included this month should exemplify the various possibilities.

The $\frac{1}{4}$ top happens fast. From an allemande thar position, ends swing half, all move forward (about two steps) one dancer and the movement is finished. This short traffic pattern brings to the attention of the dancer the fact that two right hands in a row are used. This is in truth what happens in a normal wave Spin the Top. The ends swing half, move up and are ready again to use their right hands. In the meantime the new centers (after

having swung by the right) then star left and are then ready to use their right hand for the next command. But the $\frac{1}{4}$ top and $\frac{1}{2}$ top happens so rapidly that the left hand star in the center never has a chance to be formed. Therefore the results seem like all use two right hands in rapid order until a $\frac{3}{4}$ top or full spin the top is in effect.

Choreography-wise — an interesting point to remember in calling fractional Tops, you do not have to have the total equal a whole number to zero out ie, two $\frac{1}{4}$ Tops and two $\frac{3}{4}$ Tops zero or cancel each other - they do not add up since they are moving against each other in direction of dance flow. The figure used this month in combination as it is could fail using the same $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, $\frac{1}{2}$ combination in different sequence. From a grand Right and Left direction and starting with partner, $\frac{1}{4}$ TOP gives corner lady

from here $\frac{1}{2}$ TOP gives Right hand lady

from here $\frac{3}{4}$ TOP gives Opposite lady

from here $\frac{1}{2}$ TOP gives Partner, etc. Again same start try $\frac{1}{4}$ TOP gives Corner lady

from here $\frac{3}{4}$ TOP gives Opposite lady

from here $\frac{1}{2}$ TOP gives Partner

from here $\frac{1}{2}$ TOP gives Opposite, etc.

So watch the combinations used — just because they total a whole number doesn't mean you have zeroed out. The movement is fun to do along with other all-8 variations. We need star movements in our Square Dance programs so this could be included. The FRACTIONAL TOPS should be confined to those dance groups capable of this type position dancing. The All-8-Spin the Top back to the original partner can be used with lesser experienced dancers.

CALLERS' QUESTIONS

JIM & MARY HARRIS, Norwich, Conn. "We have kept the November 1968 issue of NEW SQUARE DANCE MAGAZINE before our immediate view. There are many things of great interest — especially your Workshop topic, courtesy turn. Page 22 will be on our bulletin board for all to see — when Right and Left thru should be taught and particularly for those who might teach Right and Left thru too early. Choreographywise, there are times when it would be right handy to use but a little longer preparation and study of equivalents pays off. It's wonderful to see dancers square thru without the tendency to courtesy turn yet the dancers do the ladies chain perfectly.

EDITORS NOTE: After quickly reviewing what I said (what did I say!) about the courtesy turn, I still concur with your so aptly expressed letter and beginner class experiences. The Right and Left thru could be taught after the square thru, the pass thru and courtesy turn, the ladies chain, etc. We could have a whole generation of position-conscious square dancers without any extra training — only a revised order of movement teaching sequences, ie, the square thru and courtesy turn before the Right and Left thru. It would save hours spent on breaking a habit pattern as the dancers progress into more advanced square dance choreography. Thank you for your kind words.

MANY SOURCES NATIONWIDE:
 "Reading Calls VS Memory of figures
 used at a Square Dance. Which method
 do you advocate;

EDITORS NOTE: The many articles
 written for and against either method
 have many valid reasons. With our
 many movements used today, with the
 lack of time available for the average
 part-time caller, etc. some method of
 conducting a good square dance
 program at Club level presents
 problems. There are two extremes to
 this question. As a complete "reader"
 of material obviously you must be a
 good reader, one who can concentrate
 on the reading material thus divorcing
 oneself from his surroundings. This
 causes loss of "touch with the
 surroundings" or the dancers in our
 case. The other extreme is to call from
 memory only, thus never knowing
 what to do other than to finish
 "reciting" a figure even though the
 floor has broken down, without ever
 knowing how to put your finger on
 the trouble spot. Sight calling relies on
 one to "remember" what to do if the
 corner's back is to you, what to
 "remember" to do if out of sequence,
 etc. and becomes monotonous.

A happy medium is found by most
 of our successful leaders. A
 combination of "memory"
 (knowledge of set ups, zeros,
 equivalents, get-outs), a combination
 of "sight" (playing it by ear when
 inadvertently out of sequence), a
 combination of "cue" cards to refresh
 memory for the set-up to a figure and
 especially for the "gimmick" or guts
 of a figure that makes it different from
 another. The cue cards have less on
 them as you become more proficient
 with experience and use of equivalents
 and zero combinations. THIS ability
 to recover marks the caller with
 experience but nothing insures against

a "goof". The goof of the caller and of
 the dancer puts the fun into the square
 dance.

REVIEW

FRACTIONAL TOPS

(All by Will Orlich,
 Cuyahoga Falls, Ohio)

A variation of All-8-Spin the Top
 executed from allemande thar set ups.
 Ends (outside people) swing half with,
 centers (inside people) and the centers
 move forward the designated distance,
 ie, full spin the top is four dancers, $\frac{3}{4}$
 top is three dancers, $\frac{1}{2}$ top is two
 dancers, $\frac{1}{4}$ top is one dancer.
 Movement is finished when standing
 adjacent to the new dancer in another
 allemande thar position.

NORMAL ALL-8-SPIN THE TOP

Allemande left, right to partner
 SPIN THE TOP

To the same girl, SPIN THE TOP
 To the same girl, turn thru to the corner
 Left allemande.....

FRACTIONAL TOP

Grand right and left, don't you stop
 Meet partners and Spin the Top
 Girls star left, boys move up
 Same one, Spin the Top, Boys
 star left

Girls move up, Same one, $\frac{1}{4}$ Top
 New one $\frac{1}{2}$ Top, New one $\frac{3}{4}$ Top, count
 three people

New one $\frac{1}{2}$ Top, box the gnat
 Pull her by to the corner,
 left allemande.....



ALL-8-SPIN THE TOP BREAKS

Circle up eight just like that
Rollaway and box the gnat
Grand right and left the wrong way
round
On the wrong way track, same girl
Spin the Top to the same girl and box
the gnat
Pull on by and skip one girl
Allemande left.....

Allemande left, then turn thru
Backward two, left and right
Spin the top all eight of you to
the same one
Turn thru, backward two, left
and right
Spin the top all eight of you
Same one turn thru to the corner
Left allemande.....

SPIN THE TOP VARIATION

Allemande left, grand right and left
with might and main
Let's spin the Top like a Daisy
Chain, partner right
Spin the Top to the same one, U-turn
back, ½ Top
U-turn back, Spin the Top to the
same one
U-turn back, ½ a Top, U-turn back
Spin the top to the same one
Swing by the right full around to
the corner
Left allemande and promenade.....

SHORTEE CHAIN

Allemande left, grand right and left
with might and main
Let's Spin the Top like a Shortee
Chain
Partner right, ½ a Top, U-turn back
¼ Top, U-turn back, ½ a Top,
U-turn back
¼ Top, U-turn back, ½ a Top,
U-turn back
¼ Top to a left allemande.....

SHORTEE CHAIN ROLLAWAY

Allemande left, partner right, ½ TOP
8-Rollaway half sashay, ¼ TOP
8-Rollaway half sashay, ½ TOP
8-Rollaway half sashay, ¼ TOP
8-Rollaway half sashay, ½ TOP
8-Rollaway half sashay, ¼ TOP
8-Rollaway half sashay, ½ TOP
8-Rollaway half sashay, ¼ TOP
8-Rollaway half sashay, left
allemande.....

ALL-8-SPIN THE-TOP BREAK

Four ladies chain across the way
Heads only rollaway
Circle up eight while you're that way
Reverse back go single file,
Boys turn back, dixie grand
Right, left, right, left Spin the Top
Same girl swat the flea
U-turn back,
Right and Left grand.....

ARKY ALL-8-SPIN THE TOP

(by Johnny Davis, Erlanger, Ky.)
Head gents and corner girl
Go forward and back
Star right on the inside track, once
around
Pass your partner, Arky allemande,
forward two
Right and left Spin the Top
To the same one left full around
To the next a right-hand half around,
forward two
Left and right Spin the Top
To the same one right full around
To the next a left-hand half around,
forward two
Right and left Spin the Top
To the one left full around
To the next a right-hand half around,
forward two
Left and right Spin the Top
To the same one right full around
To the next a left-hand half around,
forward two
Right and left Arky allemande,
Partners all Right and left grand.





FIGURES

8 ROLLAWAY FIGURES

(by Gene P. Hoge, Address Unknown)

Heads do-sa-do to ocean wave
Spin the top
Girls trade
Four rollaway with half sashay
Step ahead, split two, round one
Down the middle
Star thru
Allemande left.....

Everybody go forward and back
Boys run around that girl
Eight rollaway with half sashay
It's alamo style, balance
Left swing thru, balance
Left swing thru to do-pa-so etc.
Everybody go forward and back
Girls fold, Star thru
Boys run around that girl
Eight rollaway with half sashay
Gents back up allemande thar
Slip the clutch
Left allemande.....

Gents back up like allemande thar
Eight rollaway with half sashay
All eight swing thru
All eight swing thru
Box the gnat
Grand right and left.....

Heads do-sa-do to ocean wave
Four rollaway with half sashay
Step thru, separate round one,
into the middle
Square thru three quarters
Allemande left.....

Head ladies rollaway with half sashay
Heads do-sa-do to ocean wave
Four rollaway with half sashay
Step thru, separate round one
Into the middle, do-sa-do to
ocean wave
Girls trade, boys trade
Turn thru
Allemande left.....

Four ladies chain three quarters
Allemande left, allemande thar
Go right and left make a star
Boys back up a right hand star
Eight rollaway with half sashay
Balance to ocean wave
All eight swing thru, balance
All eight swing thru
Box the gnat
Partners all right and left
grand.....

BREAKS

Heads cross trail thru, separate
Around two to a line of four
Centers square thru three quarters
line of four
Just the ends pass thru, centers
trade
Allemande left.....

Heads promenade half way
Sides square thru three quarters
facing out
Heads cross trail thru, separate
Around two to line of four
Ends trade, centers trade
Allemande left.....

Heads cross trail thru
Around one make line of four
Right and left thru, pass thru
Bend the line, two ladies chain
Pass thru, bend the line
Two ladies chain
Rollaway with half sashay,
star thru
All eight California twirl
Allemande left.....

FIGURES

(by Les Gotcher, Tampa, Florida)

Head ladies chain, roll away,
half sashay

Number one couple cross the floor

Split that couple, line up four

Four go forward and back

Go forward again and stand pat

Number one couple do a

California twirl

Wheel and deal to face those
two

Cross trail thru, left allemande...

All four ladies chain

Heads go forward and back with you

Make an ocean wave and rock it
a few

Slides forward along that wave

Do-sa-do, make an ocean wave

Just the girls do a U-turn back

Then everyone will wheel and deal

Allemande left with your left
hand.....

Heads swing thru, box the gnat

Right and left thru, pass thru

Do a partner trade, cross trail thru

Go around one, come into the middle

And do-sa-do, make a wave and rock it

Men U-turn back and wheel and deal

Now U-turn back, left allemande....

Heads to the right and circle four

Head gents break to a line of four

Forward eight, back to the world

Just the heads, California twirl

Wheel and deal and dive thru

Star by the right in the center
you do

Look for old corner

Left allemande.....

Heads do-sa-do across from you

Make an ocean wave and rock it

Men U-turn back, wheel and deal

Then do-sa-do across from you

Make an ocean wave and rock it

Girls U-turn back, wheel and deal

Cross trail thru, should find corner

Left allemande.....

Heads pass thru, separate

Go around just one, into the
middle and

Turn thru, left turn thru the
outside two

Into the middle, turn thru

Centers in and cast off three
quarters around

Star thru, centers in, cast
off three quarters

Star thru, centers square thru
three quarters

Left allemande.....

One and three square thru

Count four hands, when you do

Right and left thru the outside two

Do-sa-do across from you

Make an ocean wave and rock it

Spin the top, boys to the right

Run around one, wheel and deal

To face those two

Do-sa-do across from you

Make an ocean wave and rock it

Spin the top, men go right

Run around that one

Wheel and deal to face those two

Right and left thru, dive thru

Square thru three quarters

Left allemande.....

Heads do-sa-do across from you

Make an ocean wave and rock it

Boys fold, peel off, wheel and
deal

Do-sa-do across from you

Make an ocean wave and rock it

Girls fold, peel off, wheel and
deal

Cross trail thru to a left
allemande.....

FIGURES

(by Bob Nipper, Edwards, Calif.)

Heads do-sa-do to an ocean wave

Swing thru three hands

Right and left thru, star thru

Pass thru, swing thru three hands

Right and left thru, star thru

Trail thru, corners all

Left allemande.....

FIGURES

(by Art Daniels, Los Angeles, Calif.)

STARS AND BARS

Head two ladies chain across
 Head pass thru go 'round one
 Make lines of four, pass thru
 And wheel and deal, centers
 pass thru
 Star thru with the outside two
 Promenade go two by two
 Roll the girls a half sashay
 Keep on going the same old way
 Girls turn in and make a right
 hand star
 Men promenade the outside bar
 Two times around that ring you go
 Meet your partner for a do-paso
 Partners left and corners by the
 right
 Partners left a full turn
 Men star right three quarters
 'round
 Find the corner for a left
 allemande.....

TURN THRU SMOOTHY

Promenade, heads wheel around
 Right and left thru, turn thru
 Bend the line, turn thru
 Bend the line, cross trail thru
 Allemande left.....

TRADIN' DAZE

Head men and corner girl
 Up to the middle and back, swing
 thru
 Step thru, both turn right go
 around one
 Dixie chain, lady go left man
 go right
 Around one and make lines of
 four
 Forward eight and back to the
 shade
 Pass thru and the men trade
 Centers trade, ends trade and
 men trade
 Forward eight and back with you
 Star thru, square thru three
 quarters
 Left allemande.....

FIGURES

(by Jack Olds, Mill Valley, Calif.)

Heads half square thru
 Slide thru the outside two
 Half square thru
 Centers square thru three quarters
 Centers in, wheel and deal
 Ladies swing thru, step thru
 Do-sa-do to an ocean wave
 Swing thru, step thru
 Centers square thru four hands
 Others cloverleaf, do-sa-do
 same sex
 Swing thru, all eight circulate
 Ends twice, ends trade
 Centers turn back, couples circulate
 Face this girl, allemande left....

 Side ladies chain
 Send 'em back Dixie style to
 ocean wave
 Left swing thru, step forward
 Do-sa-do same sex, spin chain thru
 Ends turn back, couples circulate
 Wheel and deal to face that two
 Do-sa-do same sex, swing thru
 Girls turn back, pass thru
 Wheel and deal
 Square thru three quarters
 Allemande left.....

 Side men face corner star thru
 Men pass thru, separate
 Stand behind the girls
 Double pass thru
 Ladies left, men go right
 Star thru, everybody turn back
 Separate in single file
 Walk by two, with them line
 up four
 Lines pass thru, wheel and deal
 Double pass thru
 Ladies go left, men go right
 Star thru, double pass thru
 Separate in single file
 Walk by two and line up four
 With them pass thru
 Wheel and deal
 Men square thru three quarters
 Allemande left.....

FIGURES

(by Bill Volner, Sikeston, Mo.)

ENDS RUN, CAST OFF

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers square thru three quarters
Split the outsides around one
to a line
Spin the top across from you
Ends run, cast off three quarters
Pass thru, wheel and deal
Centers square thru three
quarters
Split the outsides around one
to a line
Spin the top across from you
Ends run, cast off three quarters
Left allemande.....

SQUARE THE BARGE

Head couples square thru
Count four hands, split the sides
Around one to a line
Spin the top across from you,
ends run
Cast off three quarters
SQUARE THE BARGE (four hands)
Centers split those two around one
Forward eight, and eight fall back
Spin the top across the track
Ends run, cast off three quarters
SQUARE THE BARGE (four hands)
Left allemande.....

SPIN A WEB

Heads lead right and circle
to a line
Pass thru, wheel and deal
Spin a Web, turn thru
Split two around one to a line
Pass thru, wheel and deal
Boys Spin a Web, turn thru
Split two around one to a
Left allemande.....

SPIN CHAIN THRU NO. 1

Couple number one stand back
to back
With your corner box the gnat
New heads cross trail thru
Around one and line up four, pass
thru
Wheel and deal,
Centers square thru three quarters
Spin chain thru, spin chain thru
Ends run, cast off three quarters
Pass thru, wheel and deal
Centers pass thru to left allemande

SPIN CHAIN THRU NO. 2

Head two ladies chain
All four ladies chain three
quarters
Rollaway a half sashay
At the heads, square thru
Do-sa-do the outside two
Spin chain thru, spin chain thru
Centers run, bend the line
Pass thru, wheel and deal
Centers pass thru to left allemande
Promenade, don't slow down
Heads wheel around and star thru
Eight chain three, right, left,
right
To the corner, left allemande.....



SQUARE DANCE Magazine WORKSHOP features original material submitted by you. New Ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, SQUARE DANCE P.O. BOX 788, SANDUSKY OHIO 44870



Dear Stan and Cathy:

I have been meaning to write you to wish you well in your new venture. I have heard that the road to hell was paved with good intentions, and I guess, I have added my two cents worth.

Paul is in Vietnam and has been since August. He will be home next August. I have missed him, but this is something he felt he had to do. He is a real gungho flag Waving American.

Again, good luck to you in your new venture and I hope to see you again at the Swap Shop. I can tell you now that Fun Fest ain't as much fun as the Swap Shop.

Helen Pate
Atlanta, Ga.

Dear Stan:

Just a note in re-buttal to Leonard Solomon in FeedBack, February issue.

Solomon states that his is a dancer's point of view. I am real sure that his is an isolated opinion, and I am hopeful that the caller who put in sixty or seventy hours teaching him to dance did not read the article.

To end this I would like to quote Emerson. "That which we persist in doing becomes easier to do. Not that the nature of the thing has changed, but our ability to do it has increased."

Best of luck to you on your venture.

Tom Wood
Boise, Idaho

Dear Mr. Burdick:

Enclosed is \$5.00 for a years subscription to the New Square Dance Magazine. I received a copy of the Nov. issue quite by accident and

enjoyed it. One of my co-worker, who is from Indiana, brought it back from a dance in Va. I enjoyed it very much.

I am from Elyria, the wife was born in a wide place in the road we call Cleveland. I worked for a short time in Sandusky and enjoyed it for as long as we were there.

Sincerely Yours,
Norman A. Schmidt
Greenville, N.C.

Dear Stan and Cathie,

We have been enjoying your magazine since October (and from my files I find since November 1952 which is no record, I'm sure) and see much similarity. However Rickey had no cartoonist, few pictures, fewer ads, but the same old problems! "How to Square Dance - in ONE Easy Lesson" by Dusty Files—Ha, Ha—Too many rounds - grand square serves to be one of the hit dances of the season among TOP LEVEL groups (page 13 - De Harris re International Festival in Chicago) - and Magdalen Bohart's letter to the Editor on page 16 might have been written today. So the world turns. This issue also carried that famous letter from the editor which quoted Ole Bob Tippet of Houston regarding Martin Luther's statement written in 1538 A.D. "When natural music is sharpened and polished by art, then one begins to see with amazement the great and perfect wisdom of God in his wonderful work of music, where one voice takes a simple part and around it sing three, four, or five other voices, leaping, springing round about, marvelously gracing the simple part, like a square dance in Heaven with friendly bows, embracings, and hearty swinging of the partners."

Reed Moody
Indianapolis, Indiana

Dear Sir:

After reading your article on the editor's page of the February edition of SQUARE DANCE magazine, I agree with you, there should be but one National Square Dance Convention. But then too there should be a room or two for hot hash or even the challenge junk which some are calling today.

We have been to quite a few nationals starting back in 1958 and I can honestly say I was not satisfied with the level of dancing. There was not something for everyone. I can say I had a good time meeting people and seeing old friends. I remember when Les hired a hall outside the Denver Convention to give his groups some dancing which they wanted. The best convention which almost gave everyone something was Florida.

There should be all types of dancing at a convention, and each room well marked, from hoedown, singing calls, patter, hot hash to challenge with the caller being allowed to call as the floor is marked.

Each time we come home from a national, our dancers ask us how we enjoyed the convention. Our answer, "Had a good time but the dancing level was not as good as we have at home." Is this good advertisement? Is it fair to outlaw dances which some people like to do? Should there not be a place for everyone? Which there isn't.

Squarely,
Lois Heckman
Bethel Park, Pa.

Re: Board Report Jan. 1969

Your second and last pet peeves ring a bell. Your last suggestion to better or correct some of this peeve rings a big bell.

Here in Tucson, Arizona a group of Square Dancers are trying to correct this situation under the leadership of

Caller, Marie Gray, well known throughout the West.

She has formed a Quadrille Group to demonstrate smooth dancing. This group is composed of non-professional dancers of varying ages, 30 and up. You'd be surprised. We do make mistakes as a run down of our movements will explain but we laugh and have fun learning. We do and will put on exhibitions for festivals and other interesting groups.

We dance in Tandems and double squares to show that timing is necessary and smooth dancing can be fun. From these positions we do right and left grands, promenades, stars, right and left thrus, grand squares, Hey down the middle, star prow, 16 chain thru, cast and wheels, and that old square stopper "Tea Cup Chain". There is a break half way thru and a promenade at which time odd couples are picked up and a like number drop out.

All our movements are done to music alone with clues from our caller. I should mention here our caller's interest is so great that she refuses compensation. Our group is open to experienced square dancers to observe, and if they are interested and want to join they agree to practice, buy attire selected by the group and exhibit when called upon. We exhibited at the Phoenix Festival, March 8th, 1969.

Leonard S. Watson
Tucson, Ariz.

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The BOOK SHELF

BY MYRTIS LIIMAN

THE SQUARE DANCE CALLER

By Rickey Holden (1951)

The author begins this book by defining a caller as the person who tells the dancers what to do so that the dancers have a good time square dancing. He then discusses and analyzes, for forty-eight pages, the status, problems, and success of callers.

First comes a detailed explanation of the music - the A and B parts, the rhythm (beat) and the phrasing (punctuating the beats into groups of fours). Suggested exercises are given for the caller to practice to records until the beat and phrasing become second nature.

Rickey continues elucidating the technical responsibilities of the caller on such subjects as knowledge and background, speech habits, acquiring rhythm, word and voice command,

timing, judgment in dance design (exercises given for practice) and program design, tempo, smooth flow, new material, levels, physical movements, talking, pitch, personality, excitement or drive, showmanship, patter, composition of words to the call, music, practice, and experience.

Part two deals with the professional and moral responsibilities of the caller. This includes attitudes, outlook, teaching methods, use of original material and credit to other callers, wholesomeness, the importance of avoiding commercialization and competition or contests.

New callers benefit immensely from the teachings in this book, which is among the best sellers in the square dance field. It is an excellent guide for those who conduct callers classes.

WAGON WHEEL RECORDS

"THE RECORD DESIGNED... WITH THE CALLER IN MIND"

Newest Release

WW208 Here's To Me

By Jerry Haag

P.O. Box 364

Arvada, Colorado





NATIONAL NEWS

CANCELLATION

The Ohio State S/D Convention has been cancelled. The Sheraton Hotel in Cleveland had booked two conventions in their hotel for the same weekend. Someone had to give so they cancelled out the square dance group. Cleveland now has a lawsuit against the hotel regarding this matter. Do not send in further reservations. Money already sent will be refunded to each as soon as possible.

Rudolf Hasselbach
Member, State Board

OREGON DANCERS DANCE TO BUILD A CHAPEL

Fairview Hospital and Training Center, the State of Oregon's institution for the mentally retarded, does not have a chapel. Most of the residents of the institution do enjoy church services which are presently held in the gym-like multi-purpose building, but it is not like having services in a real chapel.

State tax funds cannot be used to build a chapel for the Institution even though it would add some joy in the lives of the mentally retarded. Therefore the Institution's Director of Chaplaincy Services is working diligently to raise money from gifts, donations and money-making projects to build a chapel for the "children" of Fairview. The Oregon Federation of Square Dance Clubs is willing to help.

In April 1968 the first Chapel Benefit Dance was held in the multi-purpose building at Fairview and the committee was pleased to report their donation toward the chapel was \$348. Four callers representing 4 of the 10 areas of the State Federation donated their services and the sound equipment. Volunteers from the United Church Women's group sat at the door as greeters and served refreshments. A small charge was made for the refreshments with profit also going to the Chapel fund.

Several of the residents of the institution attended the dance as spectators. More than one square dancer, not used to seeing that many handicapped people in one group, was heard to remark "I am thankful I can square dance."

The Oregon State Federation of Square Dance Clubs voted to make the Chapel Benefit Dance an annual affair and the second annual dance was held Sunday, March 23, 1969.

Mrs. Leona Kale as chairman for Chapel Benefit Dance for the past 2 years and as present chairman of the Oregon Federation News will be glad to accept your donation to the chapel fund. All donations may be mailed to the Oregon Federation News, P.O. Box 2061, Salem, Oregon 97308.

CONTACTS

For dance info in the Adirondacks and Lake George Resort Area, contact Bill and Mary Jenkins, Mockingbird Hill, Olmstedville, N.Y. Phone 518-998-2835

For dancing in the Omaha area, contact Arlene Lapham, 4971 So. 42nd St., Omaha, Neb. 68111.



VERMONT DANCERS HELP, TOO

Sunday, May 25 is the date for the Second Annual Helping Hand Benefit Dance. This year all proceeds will go to the Friends of the Ottauquechee School in Quechee, Vt.

The Ottauquechee School provides special education for mentally retarded and emotionally disturbed children. The Friends' organization is composed mostly of the children's parents.

There will be an afternoon session (3 to 6) for people who prefer relaxed level dancing, and an evening session (7:30 to 10:30) for club-level dancers. Both sessions will be at the Old High School Gymnasium in White River Jct., Vt.

More than ten callers from Vt., N.H., Mass., and Conn. are lined up for your dancing pleasure. Rounds will be programmed by request.

Dancers attending both sessions are encouraged to bring a box lunch; beverages, desserts, and other 'goodies' will be available in the cafeteria from 6 to 7. Come and dance, eat, and socialize.

Save the date, May 25, lend a 'Helping Hand'.

Bill Barton

Address: News Editor, **SQUARE DANCE**
Magazine, Box 788, Sandusky, Ohio 44870



BECOME A KNOTHEAD



Travel 100 miles each way (one square or more) to attend club or open dance. For application form write:

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18TH NATIONAL CONVENTION

Board members for the 18th, coming in June are: General Chairmen, Kenn & Ginny Trimble, Des Moines, Washington; Assistant General and Vice-Chairman, Business, Gus and Millie Stricker, Seattle; Secretary, Madeline and Mario Genzale, Seattle; Treasurer, Marguerite (Isaac) and Jim Fellows, Seattle; Honorary Trustee, Marge McGregor, Seattle; Vice Chairmen, Education, George and Myrt Sundahl, Seattle; Vice Chairmen, Programs, Bill and Lil Twilley, Bothel; Vice Chairmen, Publicity, Don & Helen Hulin, Tacoma; Vice Chairman Services, Don and Shirley Blanchard, Seattle, and Vice Chairmen, Social and Special Events, Burt and Marge Glazier, Seattle.

S/D CLUB SURVEY

The Lift Lock S/D Club, Box 113, Peterborough, Ont. is interested in compiling information on numbers of clubs and their strength. They would appreciate your sending answers to the following to the above address. We hope to publish their results in a later issue.

Name of Club

Address

.....

Strength - Class Level.....

Intermediate Level

Experienced Level

Total membership

Caller

Address

WISCONSIN - The 9th Annual Shriners benefit dance for Crippled Children will be held April 12 at the Masonic Temple in Racine, with Earl Thompson as emcee. \$4000 has been raised in the past years through this benefit dance, started by the Thompsons in an effort to help other children. Write them at 119 Hagerer St Racine 53402, for tickets.

ROUND DANCE EXPERIMENTAL FORMAT

Frank comments are invited on the following example of a more simplified method of writing dance instructions by eliminating repetition and giving the basic cues for each figure at the beginning of the description on the same line with the cues for every step. If we receive enough favorable comments, we plan on submitting this style of writing to the National Round Dance Standardization Committee for consideration; plus other items stated below.

FOOTWORD: Opposite, directions for Man.

MEAS. BASIC CUES DESCRIPTION

- 1 BOXIn CP fcg wall step side L. close R, fwd L, hold 1 ct.
- 2 Step side R, close L, back R, hold 1 ct.
- 3 VINE FOUR In loose CP step side L, XRIB (W XIB), side L, XRIF (W XIF);
- 4 PIVOT,-,2,- In CP pivot RF in 2 slow steps end in Bfly M fcg wall;
- 5 FACE TO FACE....In Bfly pos step side LOD on L, close R, side L and turn to face LOD in open pos. hold 1 ct.
- 6 BACK TO BACK Turn away from ptrn swinging joined hands thru & step side R, close L, side R, hold 1 ct.
- 7 CIRCLE AWAYTwo step away from ptrn LF (W RF) L,R,L, hold 1 ct;
- 8 TOG TO CP.....Continue circle to ptrn R, L.R. hold 1 ct in closed ps M fcg wall;-

Total of 11 lines. Currently approved method requires 15 lines.

Do you consider it a convenience to have the name of the True Melody stated on the cue sheet when the name of the dance is not the same as the Tune ?

.....

Are you interested in knowing the names of the following:

- Musicians (group)
- Composer of Music
- Choreographer
- Record producer

COMMENTS

.....

.....

.....

Name

Address

Please Mail to:

Pat and Louise Kimbley
4426 Aragon Drive
San Diego, Calif. 92115

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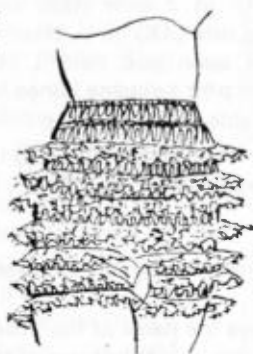


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MODEL
SP101
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MODEL
SP102
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Cotton batiste pantaloons with row upon row of nylon lace sewed with elastic thread to give a form fitting all over shirred effect. White, Black, Red, Pink, Blue, Yellow, Multi (Pink/Blue). Sizes: S M L and XL.

MODEL P100

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A new style with tricot yoke. Outer skirt of crisp "Nylon Baby Horsehair," underskirt of soft nylon sheer to prevent scratchiness. Self-colored binding on each tier. White, Red, Black, Pink, Blue, Orchid, Green, Yellow and Beige. Sizes: P S M L.

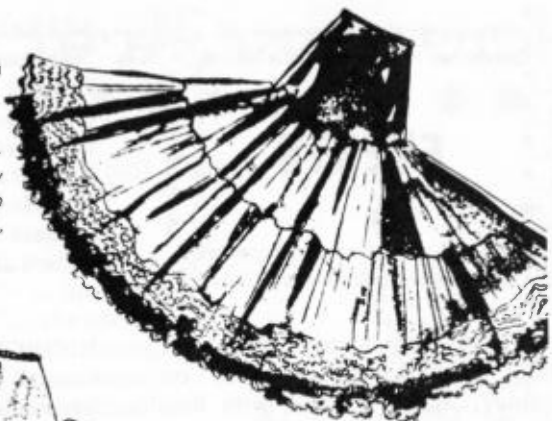


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EVENTS

OHIO - "The 9th Annual Akron Area Spring Festival will be held on Saturday, April 19, 1969, with Ron Schneider, Johnny Davis, Bill Volner, and Dewey Berry doing the calling, and Wayne and Norma Wylie leading the round dance sessions. The Festival will run from 1:00 until 12:00 Midnight."

MISSOURI - the Annual Square & Round Dance Festival of Stars sponsored by the Greater St. Louis Folk & Square Dance Federation, April 25 and 26th. Square Dance workshop, Bell-Clair Exposition Hall, Round Dance Workshop Augustine's Restaurant, both at Bellville, Illinois. Stars - Ken Bower and Edna & Gene Arnfield. Contact Jim & Mickey Morris, 4917 Hooke Ave., St. Louis, Mo. 63115.

ILLINOIS - 18th Annual Square Dance Festival of Illinois Federation of Square Dance Clubs, May 2, 3, 4th at Tazewell County Memorial Arena, Pekin, Illinois. Trail End Dance - Wayne Boynton; Square Dance workshop - Bob Fisk; Round Dance Workshop - Edna & Gene Arnfield.



NEBRASKA - Swing again at Lincoln's 29th Annual Square Dance Festival at Pershing Auditorium on May 3, 1969. Bill and Donna Reilley, Festival Directors invite all to attend. Jerry Haag from Cheyenne, Wyoming will call. Round Dancing will be cued by Nebraska's Ernie and Naomi Gross and Willard and Loretta Noxon.

R. Neumeister & C. Warren

MICHIGAN - Northwest Mich. S/D Council presents the 14th annual Square Dance Festival, May 17-18, at the Traverse City High School Gym. Featured are Don Franklin, Dave and Angie Taylor, Don and Jerry Day. Chairmen are Jim and Donna Herman, Suttons Bay, Michigan. Dancers are requested to wear soft sole shoes.

NEW YORK - The Western New York Callers and Leaders Association will hold its 14th Annual Square-O-Rama on Sunday, May 18, 1969. The hours are from 2 P.M. until midnight. 30 callers and round dancers will participate in the dance to be held at Leisureland Motel just off NYS Thruway Exit 57 at Hamburg.

Betty Stark

MICHIGAN - Annual Three-Generation-Callers Dance, May 24, at Hastings will present grandfather, father and son of the Cook family at the mike. Contact Jack Cook, Wayland, Michigan.

PENNSYLVANIA - The Cannonaders 10th Annual S/D Roundup will fill the Student Union Building of the College Campus in Gettysburg, Pa. on May 31, 1969, with the spotlight on Danny Robinson, Sam Mitchell, Ron Schneider, Roy and Dulcy Belz. Contact Fred Snyder, Rt. 2, Biglerville, Pa. 17307.

SIGN-OFF WORD



IT'S NOT EASY --

To apologize,
To begin over,
To be unselfish,
To take advice,
To admit error,
To face a sneer,
To be charitable,
To keep trying,
To be considerate,
To avoid mistakes,
To endure success,
To profit by mistakes,
To forgive and forget,
To think and then act,
To keep out of a rut,
To make the best of little,
To subdue an unruly temper,
To shoulder a deserved blame,
To recognize the silver lining,
But it always pays!



Feb.-Mar. 1969
Script O Squares

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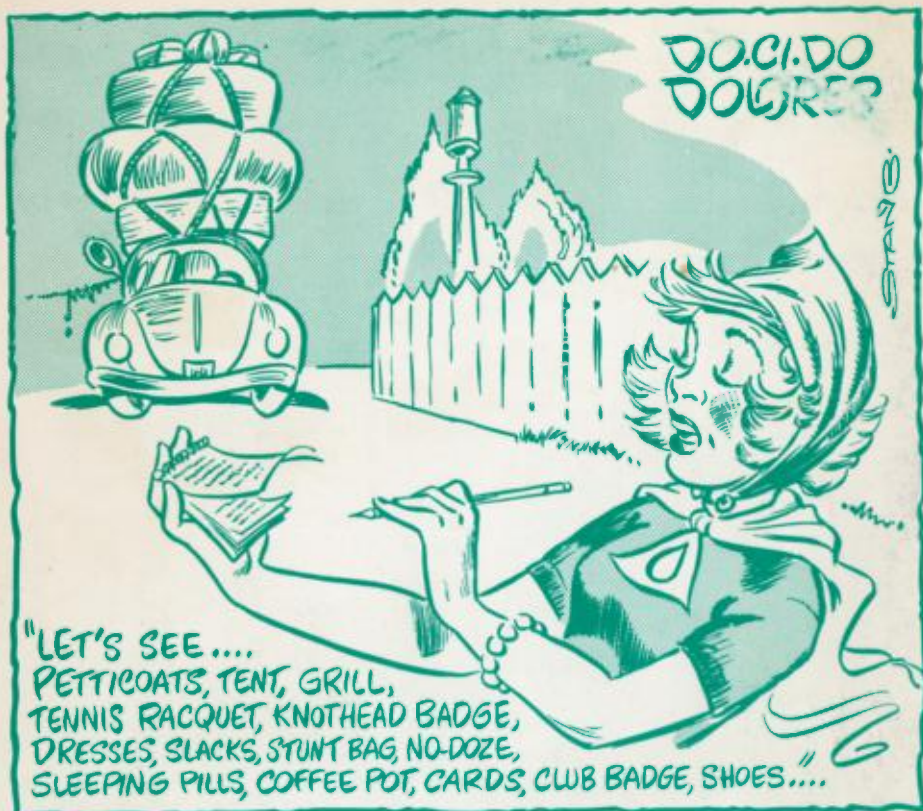
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SEATTLE, WASHINGTON
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